G.I. App. no - 865

GOVT OF INDIA
Geographical Indications Registry,
Application
No. 865
CHENNAI

The West Bengal National University of Juridical Sciences

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GI Application of Shantiniketan Batik

To
The Registrar
Geographical Indications Registry
Intellectual Property Office Building
Industrial Estate, G.S.T Road
Guindy, Chennai – 600 032
Phone: 044 – 22502091-93 & 98
Fax: 044 – 22502090

Respected Sir,

Here I, Dr. Jayanta Ghosh, Secretary, National GI Drive Mission authority, WBNUJS are sharing the details of Santiniketan Batik documents on behalf of the "Santiniketan Handicrafts & Textile Chamber of Commerce & Industry ''.

List of Documents:

1. GI Form No 1
2. Demand draft
3. Statement of Case
4. Original certified geo – location Map
5. Artisans affidavits
6. District Magistrate certificate of Santiniketan Batik Association.
7. Association registration Deed of Trust and bye- laws.
8. PAN Card & Bank Passbook of Association.
9. Association governing body members list and members list with annual income details.
10. Certificate of Authorisation from association for application of GI.
11. Annexure 1 to 8.

From

06.04.22

National GI Drive Mission
WBNUJS

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650016093

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Received Rs. 15000 in cash/
Cheque/DD/MO on 11.4.2022
vide entry no. 5255 in the
register of valuables
Cashier D.D.O.

THE GEOGRAPHICAL INDICATIONS OF GOODS(REGISTRATIONANDPROTECTION)ACT,1999

(To be filled in triplicate along with the Statement of Case accompanied by five additional representation of the Geographical indication)

One representation to be fixed within the space and five others to be send separately

FORMGI-1(A)

Application for the registration of a geographical indication in Part A of the Register

Section11(1),Rule23(2)

1. Application is hereby made by for the registration in Part A of the Register of theaccompanyinggeographicalindicationfurnishingthefollowingparticulars:-

- Name of the Applicant: ***Santiniketan Handicrafts and Textiles Chamber of Commerce & Industry***

- **Address:**
  PO- Shantiniketan, PS- Shantiniketan, Dist: Birbhum, West Bengal- 731236

- List of association of persons/producers/organization/authority:
  Provided in annexure 9

- **Type of goods:**
  Leather and Imitations of Leather, Textile and Textile Goods, Clothing (Class 18, 24 & 25)

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- **Specification:**

Santinitekan Batik is an wax-resist dyening technique which was revived by Rabindranath Tagore, Pratima Devi and other associates from the Javanese counterpart. While batik art is known to have existed in ancient India, its practice declined over time, possibly due to the tedious methods involved in the waxing and dyeing. It was revived less than a hundred years ago, when Rabindranath Tagore travelled to Java (Indonesia) in 1927 and was fascinated with this exquisite dyeing technique. He brought back several pieces of the fabric with the hope of reviving this traditional technique in India. The study of batik was thus introduced at the Vishwa Bharati University in Shantiniketan. The technique evolved in the hands of the artists and craftsmen at the university, and from there it gradually spread across India. Further experimentation continues today, with the use of vegetable colours as natural dyes to reduce costs and create environment-friendly methods of production. In addition to cotton and silk fabrics, batik work is also done on leather goods in Shantiniketan. The leather bags, clutches, file-covers and wallets embossed with colourful batik patterns are among the famous exports of the region.

- **Name of the geographical indication[and particulars]**

PO- Shantiniketan, PS- Shantiniketan, Dist: Birbhum, West Bengal- 731236

- **Description of the goods:**

Most scholars contend that resist-dyeing techniques originated in India, and the Rabindranath Tagore's trip to Java inspired the revival of the resist-dyeing in India. However, evidence points out that when the revival took place in 1927 batik textiles were taken back to Santiniketan. Moreover, techniques of batik from Java were introduced in the curriculum in art schools in Santiniketan. Therefore, transmission of cultural ideas and objects did take place, Tagore and his associates playing the role of agents in the process. The socio-political situation of Bengal when this transmission took place played a crucial role in the revival process. The Swadeshi Movement, a nationalist protest movement that began in Bengal to oppose the British decision to partition Bengal, emphasized the importance of self-reliance. Indian art and industries were revived, to offer resistance to the British. Thus, ritual art forms were revived and the motifs and patterns that best exemplified the traditions of Bengal were depicted on batik textiles. Therefore, though certain techniques were adopted from Javanese, a sudden metamorphosis was observed when batik evolved in Santiniketan. Ultimately, based on its own distinct design repertoire.

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'Santiniketan' batik became a genre by itself, with hardly any reference to its source of revival. Santiniketan batik products have diversified since its inception in the early twentieth century. Garments include men and women's tops, scarves, sarees, shawls handkerchief, table cloths, and wall hangings. A diverse range of leather goods such as handbags, purses (Figure 10), wallets, folders, coin boxes, wrist watch straps and jewellery boxes are also manufactured. Rathindranath Tagore and his wife Protima Devi had acquired expertise in leather craft from a vocational school in 1930. In the same year, Rathindranath Tagore started a regular leather goods workshop in Visva Bharati University. Artistic Leather Work activity at Saltiniketan on a business scale started in 1932.The products developed initially were ladies bag, wallet, shopping bag, purse' clutch bag, folder, seat cover, tray, portfolio bag, sandal etc. The products are famous for their Batik work. These products still possess a stong visual and aesthetic image of a living craft tradition, which solely belongs to Sriniketan - Santiniketan of Visva Bharati.

The artistic style initiated and developed as part of Rural development programme of Visva Bharati University, which was founded by Rabindranath Tagore, Training was imparted by the originators of these products to the rural folks around Visva Bharati. That skill transcended from generation of these rural families. The products are made from vegetable tanned skin. Vegetable tanned leathers have a unique property of retaining embossed imprint permanently and turn its grain surface glossy if rubbed with smooth surface like glass or cotton pad etc. This type of leather can be dyed easily by natural dyes. The products are colorful with embossed design or batik designs. The products can be classified in various ways like,

a) Products of Small, medium and large size variety,

b) Stitched products and pasted products and

c) Embossed and touch dyed products or batik dyed products etc.

The products include a wide variety of items like wallet , pouch ' handbag, coin purse, ornament box, pencil box, spectacle cover, shopping bag, ladies side bag, piggy bank, jewellery box, cushion cover, chapel and sandal upper and footwear as shown in the annexure of the affidavit of Buddhadev Sengupta as submitted herewith. Santiniketan Leather Goods are produced at and around Bolpur. The villages Surul. Ballavpur and municipal area of Bolpur are the main concentration of artistic units who make Santiniketan Leather Goods. The product Santiniketan Leather Goods bears the name of place of origin was originated by rural development initiative of Nobel laureate poet Rabindranath Tagore. It is sustaining from 1930 till today. The project

and its welfare are now being taken care ofby and supervision of Small Industry Cluster Development Programme of the Development Commissioner (Small Scale Industries) Govemment of India, Ministry of Small Scale lndustries, Service Institute, Kolkata.

Dr. Amiya Ghosh mentions that the cultural background of the artisan and the preference of the client intrinsically shape the product. The artisan has the freedom to decide on the motifs and patterns, and thus, the mental vocabulary of the maker moulds the design elements of an object. The client also plays a vital role, for instance, if the objects are for the Rajasthan market, then camels are chosen as a motif, as camels are popular in Rajasthan. He also mentions that the repertoire of designs in Santiniketan is diverse, including flowers, foliage, alpana patterns, ritual objects such as the conch shell, folk scenes, and also gods and goddesses of the Hindu and Buddhist pantheon.[1]

[1] Supra note 5 (Annexure 3)

Batik Leather Products:

Batik Printed Purse and wallet

Batik Printed Key Rings

Batik Printed Hand bags and Batua

Batik Printed Leather Jewellery

Batik Printed Cases

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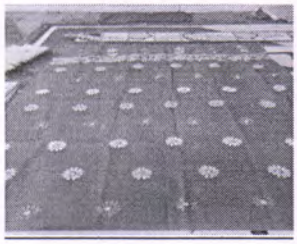
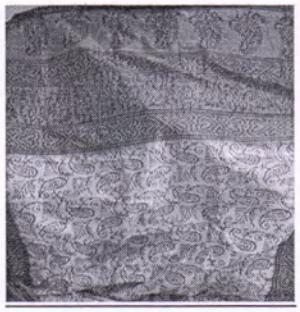
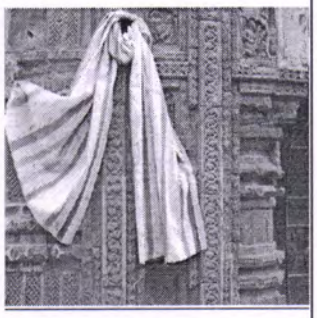
Batik Textile Products:





Batik Printed Panjabi(Kurta)

Batik Printed Wall-Hanging



Batik Printed Scarves

Textile and Leather Mixed Batik Printed Hand Bag

Batik Printed Sarees

Picture Courtesy: Santiniketan Handicrafts and Textiles Chamber of Commerce & Industry

Geographical area of production and map:

Authorized Signature
Sub-Divisional Officer
Bolpur, Birbhum

Location:

Santiniketan is a popular township near Bolpur in the district of Birbhum' West Bengal, lndia. This township is located approximately 180 kilometers north of Kolkata.Santiniketan is situated at an elevation of 200 feet above sea-level giving it a slight bulge in an otherwise flat landscape. The ground slopes gradually to 100 feet above sea-level near the Ajay river about 3 miles to the south and the Kopai stream some 2 miles to the north. The southern boundary of Santiniketan merges into a vast plain of rice fields. On its northern fringes were the khoai lands with deeply indented gullies caused by erosion over denuded land. Birbhum is the Northern most district of Burdwan Division is situated between 23° and 33' and 24° and 35' north latitude and between 87°and 10' and 88° and 2' east longitude. It extends over 1752 square miles.

Proof of origin [Historical records]:

Birbhum : Birbhum is the Northern most districts of Bengal. It's shape looks like an isosceles triangle. The apex is situated at the northern extremity not far south of the point where the Ganges and the hills of Santal paragnas of Bihar begin to diverge while the river Ajay forms the base of this triangle. Birbhum is bounded on the north and west by the santal Paragnas on the east by the districts of Murshidabad and Burdwan and on the south by Burdwan from which it is separated by the Ajay river. Thus only the southern boundary is a natural one/ In eary days when Santal Paragnas was a part of birbhum the western boundary was more natural and geographically the district compromised a complete natural region. Birbhum was formerly held as a military fief by the Pathan Rajas to guard the plains of Bengal against the hill tribes of Chotanagpur. Several theories have been put forward regarding the derivation of the name Birbhum.[2] According to W.W Hunter, it means the land of Heroes(vir-bhumi), and another suggestion is that it signifies forest land, Bir in Santali meaning Jungle. Accordingto the Census District Handbook,1951 'probably the local explanation is the correct one, i.e., that Birbhum means simply territory of the Bir Rajas, Bir being the title borne by the early Hindu rulers just as Man,Singh and Dhal were the title of the chiefs of Manbhum, Singhbhum and Dhalbhum". During the time of British East India Company, the administrative unit by the name Birbhum was formed in 1787. Before that, it was administratively a part of Murshidabad district. In 1787, when the official "District Beerbhoom" was established, the district was much bigger than it is now. Till 1793, it included "Bishenpore" or Bishnupur, which is now part of the Bankura district. Till the 1857 Sepoy Mutiny, the Santhal Pargana was part of Birbhum; the district thus sprawled up to Deoghar in the west.

Santiniketan: Santiniketan is a popular township near Bolpur in the district of Birbhum' West Bengal, lndia. Santiniketan is recognized as an UNESCO world Heritage Centre.[3] This township is located approximately 180 kilometers north of Kolkata.Santiniketan is situated at an elevation of 200 feet above sea-level giving it a slight bulge in an otherwise flat landscape. The ground slopes gradually to 100 feet above sea-level near the Ajay river about 3 miles to the south and the Kopai stream some 2 miles to the north. The southern boundary of Santiniketan merges into a vast plain of rice fields. On its northern fringes were the khoai lands with deeply indented gullies caused by erosion over denuded land. The District Gazetteer of Birbhum records that in pre-British days, Birbhum had an extensive forest cover. Progressive denundation of forests played havoc with the porous laterite soil. During the hot months, fierce dust storms scattered the

[2] Bengal District Gazetteer,Birbhum:1975 (Annexure 1)
[3] UNESCO | World Heritage Centre https://whc.unesco.org/en/tentativelists/5495/

loose soil far and wide. During the rains heavy erosion took place as after every downpour water rushed through undulating land creating gullies and gorges in its relentless march.[4]

In the middle of the 19th century, Maharshi Devendranath Tagore found solace and serenity in this barren land. He purchased the land and started the construction of a house rightaway. This house, named, Santiniketan, was built in the early 1860s; the name later came to denote the entire area. A beautiful garden was laid out on all sides of the house. The top-layer of gritty dry soil was removed and filled with rich soil brought from outside. Trees were planted for fruit and shade. Change in the environment had begun.

Santiniketan, popularly known today as a university town, a hundred miles to the north of Kolkata, was originally an ashram built by Debendranath Tagore, where anyone, irrespective of caste and creed, could come and spend time meditating on the one Supreme God. Debendranath, who was father of the Poet, Rabindranath, was also known as Maharshi (which means one who is both saint and sage) was a leading figure of the Indian Renaissance. In a trust deed prepared in 1888, he declared: *'Apart from worshipping the Formless, no community may worship any idol depicting god, man, or animals; neither may anyone arrange sacrificial fires or rituals in Santiniketan.... No insult to any religion or religious deity will be allowed here. The sermons given here will be such that will be appropriate to the worship of the Creator and Father and will help in ethics, benevolence and brotherhood...'*

It was in this area that the Maharshi had a spiritual realization while meditating under a glade of Chhatim trees (Alstonia scholaris), which were the only vegetation in this arid land of Birbhum. These trees still stand with a plaque that says, He is the repose of my life, the joy of my heart, the peace of my soul. Chhatimtala as it is called is the spot that symbolizes the starting point of Santiniketan, which was to become his son Rabindranath's home and base fro activity. It is considered to be a hallowed spot and prayer services are held here on very special days. Rabindranath, too, like his father before him would sit in meditation here, under the chhatim trees during sunset.

This place has a rich heritage and the references of santiniketan are found in many historical books. It was made famous by Nobel Laureate Rabindranath Tagore' whose vision became what is now a university town (Visva-BharatiUniversity)that attracts thousands of visitors throughout the year and especially during Poush Mela a 3-day fair starting on the seventh day of the Bengali Poush month' It was here that Rabindranath Tagore started Patha Bhavana, the school of his

[4] Pranab Kumar Saha Research Scholar, Depertment of A.I.H.C& A. Vidya- Bhavana, Visva-Bharati, :Exploring the History of Birbhum District, West Bengal, International Journal Of Research Culture Society ISSN: 2456-6683 Volume 2, Issue 2, February2018 (Annexure 2)

ideals, whose central premise was that leaming in a natural environment would be more enjoyable and fruitful. After he received the Nobel Prize (1913), the school was expanded into a university. Many world famous teachers have become associated with it, and Indira Gandhi was one of its more illustrious students. Santiniketan is also home to Amartya Sen, the 1998 Nobel Prize winner in Economics.

It was always the objective in Santiniketan that learning would be a part of life"s natural growth. In the paintings of Nandalal Bose and Binodebihari Mukhopadhyay, the Santiniketan landscape has been captured for posterity. Surendranath Kar, Nandalal Bose and Rathindranath Tagore were acutely aware of the environment and took great pains to design buildings and houses that would merge with its surroundings.

However, although the outskirts have developed and altered, the main campus or core area of the asrama has undergone comparatively lesser change and retains the quiet, picturesque, sylvan atmosphere that gave Santiniketan its distinctive charm. The same joyous atmosphere is evident and the children look as happy and free as ever. Classes even to this day are held under the trees. The first day of rains is still celebrated with an outing, barefoot and sans umbrellas. The spirit of Rabindranath lives on in Santiniketan; one needs to be conscious of it and tread gently, lest one should disturb it.[5]

Institutes of Visva Bharati: In 1922, Visva Bharati was inaugurated as a Centre for Culture with exploration into the arts, language, humanities, music and these are reflected in diverse institutes that continue in their educational programmes, which are based on the founding principles of excellence in culture and culture studies. As originally intended, these serve as institutes for Hindi studies, Hindi Bhavan, Sino Asian studies, Cheena Bhavan, centre for humanities, Vidya Bhavan, institute of fine arts Kala Bhavan, and music, Sangit Bhavan. The structures in these institutes constitute a myriad of architectural expressions which are as diverse as the Kalo Bari, a mud structure with coal tar finish and sculpture panels, Mastermoshai studio, a single storied structure built for the first principal of Kala Bhavan, Nandalal Bose, murals and paintings on Cheena and Hindi Bhavan, created by the illustrious artists like Benodebehari Mukhopadhyay, Nandalal Bose, Surendranath Kar, Somnath Hore with active involvement of students.

Sriniketan: Also in the core area, is Sriniketan, an Institute for Rural Reconstruction founded in

[5] Introductory page Visva Bharti site can be accessed at : https://visvabharati.ac.in/Santiniketan.html

1922 with Leonard Elmhirst as its first Director. Surul Kuthibari: Rabindranath purchased this building in 1912. The house was often used by the Poet as a retreat and here, in solitude, he would write. It housed the Sriniketan office and is associated with Leonard Elmhirst and Kalimohan Ghosh. In front of this building on a wall, Nandalal created a mural depicting Halakarshana a ploughing festival introduced by Rabindranath to honour the tiller of the soil. Sriniketan also houses the very significant institutes and farms that are in continued use: the Silpa Sadan, a centre for village crafts; Palli Samgathan Vibhaga, the centre for rural reconstruction; Palli Siksha Bhavan, a centre for education for village children and adults; Rural Extension Centre, that conducts research in organic and innovative farming techniques and animal husbandry.

It was Nandalal Bose, who created an environment where art would be a part of life and the children of Santiniketan have grown absorbing these beautiful monuments as they have the oxygen in the air. At Santiniketan the environment is always present in one's consciousness. It becomes a part of one's being here, more than anywhere else, which is why it grows on you and having lived here once it is difficult to forget. The Santiniketan environment has changed, grown and evolved with its community.

Origin of batik:

Amar Tyagi mentions that batik originated in India and that it was revived in the twentieth century. According to Nityananda Bhagat, although the technique of batik originated in India, it was unable to flourish due to lack of patronage. Moreover, as the traditional process was slow, it could not stand up to the stiff competition offered by other textiles which were more suited for mass production and export.[6] The word 'batik' is derived from the Indonesian term 'ambatik', which means 'a cloth with dots'.[7]Batik refers to the process of decorating textiles by using a wax resist technique. On a piece of undyed cloth, usually cotton, a pattern is drawn with hot wax. Thereafter, the cloth is dyed by immersing it in a dye bath. The wax is later removed, and the parts which were outlined with wax retain the original colour of the textile. Complex patterns and motifs can be created with myriad colours by repeating this process. The earliest written reference to 'batik' was made in a Dutch bill, dating back to 1641. However, reference to drawn

[6]Universiteit Leiden Journey of Textile Designs: A Case Study of Batik in Java and Santiniketan Master Thesis, Asian Studies (60 EC) 2015-16 Name of student: Deboshree Banerjee Student Number: s1684337 Date: 1 st September 2016

[7] Fraser-Lu, Sylvia. 1986. Indonesian Batik: Processes, Patterns and Places. Singapore: Oxford University Press

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and painted cloths in Javanese texts can be traced back to the twelfth century. Therefore, batik may have existed even before the name was coined for this kind of resist dyeing.

Late twelfth-century sima inscriptions mention the word 'tulis' as the technique of decorating finished cloth. In the modern context, this word refers to hand drawn batik with the canting or wax pen.

The Book of Batik' mentions that resist-dyed textiles were imported from India to Indonesia since the thirteenth century or even earlier. Hence, it is possible that some Indian techniques and motifs were 'adopted and then adapted locally' by people in the archipelago. Susan Arensberg, in 'Javanese Batik', opines that a study of Southeast Asian textiles reveals that they undoubtedly 'adapted' Indian ancient ideas, and transformed the designs, motifs, and themes to suit indigenous principles. However, even though Southeast Asian textiles may have been informed by several aspects of Indian trade fabrics, they developed a style uniquely Southeast Asian Robyn Maxwell, in his book 'Textiles of Southeast Asia', mentions that the diffusion of elements of Indian culture was reflected in Southeast textiles, and other forms of art, such as architecture. In his works, 'Textiles of Southeast Asia' and 'Sari to Sarong', Maxwell further contends that several designs from the Indian trade cloths were 'absorbed', 'adapted' and 'transformed' to be included in the repertoire of Javanese batik. Mary Hunt Kahlenberg, in her chapter titled 'Who Influenced Whom? The Indian Textile Trade to Sumatra and Java', says that Indian religious and aesthetic aspects spread from India to Indonesia in the first millennium of the Common Era. In the next millennium, they were 'adapted' into the prevalent indigenous repertoire of Indonesia, but gradually the people of the archipelago developed a distinct style of their own. John Guy in 'Woven Cargoes' writes that the technique of batik and many of its designs were inspired by imported Indian textiles. He adds that Indian export textiles to Southeast Asia were 'acculturated' in the context of the local culture of the importers.[8]

The origin and evolution of batik have been topics of heated debate among scholars. Rony Siswandi in the chapter titled 'Roots of the Tradition' contends that all the arguments revolve around any one, or a combination of the following theories:

1. Diffusion- This theory proposes that the technique of batik travelled to Indonesia through migration and trade and according to this theory, 'the transmitting culture was an active participant.' This 'active' culture may have been China or India.

[8]Supra note 5 (Annexure 3)

2. Acculturation- This theory focuses on the 'active role played by the recipient' Indonesian culture. The Indonesians were already familiar with batik when they interacted with foreign trade goods. Hence, they enriched the local tradition by choosing to adapt foreign elements which conformed to their needs.

3. Local Tradition- According to this theory the technique of batik originated and developed in Indonesia it also proposes that trans-cultural contact did not transform the existent local tradition. Foreign elements were merely 'adapted and applied' to the prevalent repertoire of Indonesian batik.[9]

4. Multilinear Theory- This theory suggests that it may be possible that batik originated and developed independently in Asia, East Turkestan and Africa.

In light of the aforementioned theories, it will be relevant to discuss the views of a few proponents in greater detail. According to Robyn Maxwell, during the first millennium CE, Indian scholars and traders travelled along the trade routes that stretched from China to the Mediterranean, and they were instrumental in the dissemination of Indian philosophical, political and social influence to the east. The diffusion of these elements of Indian culture was reflected in textiles and other forms of art such as architecture Maxwell further contends that several designs from the Indian trade cloths were 'absorbed', 'adapted' and 'transformed' to be included in the repertoire of Javanese batik. Mary Hunt Kahlenberg, says that from 700 AD, along with Buddhism and Hinduism, aspects of Indian textiles, such as design and aesthetics, travelled from India to Indonesia. In the next millennium, they were 'adapted' into the prevalent indigenous repertoire of Indonesia, and gradually the people of the archipelago developed the art of textile designing and manufacture to a novel level.[10]

John Guy writes that Indian export textiles to Southeast Asia were 'acculturated' in the context of the local culture of the importers. He adds that evidence points out that the technique of batik, as well as many of its designs, were inspired by imported Indian textiles. Fiona Kerlogue mentions that as resist-dyed textiles were imported from India to Indonesia since the thirteenth century or even earlier, it is possible that some Indian techniques were 'adopted and then

[9]Ibid
[10]Ibid

adapted' by people in the archipelago.[11]

Susan Arensberg, in 'Javanese Batik', opines that a study of Southeast Asian textiles reveals that they undoubtedly 'adapted' Indian. ancient ideas, and transformed the designs, motifs, and themes to suit indigenous principles. Tassilo Adam refers to batik as a 'native craft.' He adds that even if there is doubt about its indigenous origin in Java, it is certain that the technique reached its zenith in Java. Fiona Kerlogue and Alfred Steinmann mention the multi linear theory. In Indonesia for instance, resist dyeing was prevalent in several areas. Instead of wax, other materials were used for resisting the dyes. Steinmann emphasizes that batik may have been a process of a much wider diffusion. Besides Java, it was also known in other parts of Indonesia, China, Japan, Siam, East Turkestan, Europe and Africa. He opines that neither is there a single, undisputed creator of the batik nor is there any evidence which indicates that the technique originated at one specific time in history. Indian cultural aspects undoubtedly influenced Javanese textile traditions. However, even though Southeast Asian textiles may have been informed by several aspects of Indian trade fabrics, they developed a style uniquely Southeast Asian. Moreover, Indonesian textiles also influenced Indian trade textiles because Indians always gave priority to the client's demand. Tassilo Adam mentions that although the Javanese adopted certain motifs and designs from the Indian Hindu vocabulary; they selected specific objects to 'conventionalize' and 'symbolize'.[12]

These observations indicate that the Indonesians had a particular affinity towards certain Indian motifs and patterns that they were already familiar with, given their long history of interaction with India. It is probable that the designs which the Indonesians preferred had naturalized in the local context, and had become part of the traditional design vocabulary of the region by the seventeenth or eighteenth century. Indeed, there is a body of evidence to suggest that the technique of batik, and many of its designs, are the result of the stimulus provided by the presence of imported Indian textiles. The trade in Indian textile fabrics reached its peak in the seventeenth and eighteenth century. In the late eighteenth century, because of the industrialisation in Europe and the decreasing demand for traditional commodities, old trading companies suffered a setback. The age of colonisation adversely affected the ancient connections between India and Indonesia With the outbreak of the First World War, the market of Indian cloths ceased to exist in Indonesia. However, the Indonesians continued to value Indian textiles and the well-being of a community remained connected to the use of textiles .As these cloths

[11]Ibid
[12]Ibid

were exotic and sacred, their use was not discontinued. Instead, motifs and designs on Indian imported cloth began to be 'systematically integrated into the pattern repertoire of locally woven cloths, typically using tie-dyeing (ikat) or resist-dyeing (batik) processes. ' Therefore, the growth of the batik industry in Java was stimulated by the decline of Indian textiles in the Indonesian market. The acceptability of local cloths to consumers may thus have been shaped by the belief that the authority of the imported cloths could be appropriated by the imitation of their appearance. These words of John Guy clearly reveal the fact that the imitated cloths which were often created using the batik technique were ascribed the same status as the Indian imported cloths of the previous centuries. In the absence of the original Indian imported textiles, the value of the prestigious cloths was now transferred onto local textiles using resist-dyeing techniques, to ensure the preservation of the Indonesian textile tradition. It is possible that indigenous techniques of resist-dyeing in Indonesia were improved upon, due to the crisis of Indian import textiles in the late eighteenth century. Thus, the batik technique was used to 'reinvent' and 'preserve' the traditional ethos that the Indonesians associated with imported textiles. However, it must be noted that while referring to batik as the traditional fabric of Indonesia, a reference to their original source is seldom made. This clearly indicates that over time Indian imported textiles and their designs had been intrinsically naturalized in Indonesian society, such that the original source were hardly referred to.[13]

Santiniketan Batik:

Rabindranath Tagore (1861-1941), a multifaceted stalwart from Bengal in eastern India, was a poet, novelist, songwriter, and painter. A prominent figure in the Bengal Renaissance , he was also an activist against British colonial rule. Besides, he was a true nationalist who emphasized the development of art, culture, and education through international cooperation. It is believed that inspired by his visit to Java, in 1927, Tagore revived the art of resist-dyeing in Santiniketan, a small town in eastern India. The resist-dyeing industry in India had suffered severely due to competition offered by British machine made cloths. Arun Dasgupta considers Tagore as 'a pioneer bridge builder between Indonesia and India[14] as he restored the cultural relationship that India and Indonesia had shared since the first millennium, till it was truncated by colonial ambitions in Asian trade networks in the eighteenth century. During his trip to Java, Tagore was

[13]Supra note 5 (Annexure 3)

[14] A. Das Gupta: Rabindranath Tagore in Indonesia: An experiment in bridge-building In: Bijdragen tot de Taal-, Land- en Volkenkunde 158 (2002), can be accessed at A.-Das-Gupta.pdf (poonamsagar.com)

accompanied by other associates, who assisted him in his endeavour to revive cultural ties with Indonesia. They were cultural pilgrims, and ardent travellers, who served as the agents of diffusion in the case of the revival of resist dyeing in Bengal. Rudolf Wittkower mentions that travellers and pilgrims serve as agents of diffusion. [15]Hence, the diffusion in the case of Santiniketan batik took place from Java, the disseminating region, to Santiniketan, the recipient region. However, as resist-dyeing techniques were prevalent in India prior to Tagore's visit to Java, most scholars contend that batik in Santiniketan was a 'revival' rather than the inception of a new art. In his plays, too, he strove for a fusion of eastern and western traditions in works such as Roktokorobi (1926). His trip to Indonesia so impressed him that he incorporated elements of Balinese dance-drama in the plays he composed and choreographed toward the end of the 1920s. He would even send someone to the island so that the intricacy of Balinese batik work could be replicated in Santiniketan's arts and crafts institutions.[16]

In 1901, Rabindranath founded a school in Santiniketan, a small town 90 miles approx northwest of Calcutta. This school, which offered nationalist education later expanded to form an educational complex, including an art school (Kala Bhavan), and the centre of rural reconstruction located in the adjacent village, Sriniketan. The Visva Bharati or World University was founded by Tagore in 1921 and it included Kala Bhavan and Sriniketan. The Institute of Rural Reconstruction at Sriniketan was inaugurated in 1922, and the revival of rural cottage industries and crafts was its primary objective. Several old crafts were revived and new ones were introduced under the umbrella of Sriniketan. This experiment gradually reaped fruitful results as villages were developing a spirit of 'self-help' and they formulated a solution to their own problems through cooperative effort. The Silpa-Sadana or Institute of Craft and Design, formerly known as Shilpa Bhavana, was set up in 1922, as an integral part of the experiment of rural reconstruction at Sriniketan, and the foremost purpose of the institution was to provide facilities to the underprivileged rural community of India to become economically self-reliant. This unit, dedicated to rural handicrafts, played a vital role in the development of cottage industries, including the revival of the resist-dyeing technique or batik. In 1926, the Amar Kutir

[15]Wittkower, R. (1977). Marvels of the East A Study in the History of Monsters. In R. Wittkower, Allegory and the Migration of Symbols (pp. 46-74). London Thames and Hudson. - References - Scientific Research Publishing (scirp.org)

[16] Book: The Essential Tagore : An anthology of Rabindranath Tagore's works in English: Published in 2011 by Harvard University in collaboration with Visva Bharti University,Santiniketan; Edited by Fakrul Alam & Radha Chakravarty (Annexure 5) can be accessed at The_Essential_Tagore_by_Rabindranath_Tagore,_Fakru_17400588_(z-lib.org).pdf (zlibcdn.com)

Society for Rural Development was founded by the freedom fighter Sushen Mukopadhyay to provide villagers of the surrounding areas a platform to sell traditional handicrafts. In 1929, the artist Nandalal Bose set the office and workshop of the Karu Sangha, as he wanted to provide his students with an opportunity to earn a living. Batik was a mainstay here, and even today it adheres to conventional batik designs . Besides Tagore, several other figures played a major role in reviving and developing the resist dyeing technique in India. The artists Surendranath Kar and Nandalal Bose contributed immensely to the introduction of batik in Santiniketan. Surendranath Kar mastered batik techniques from Java and taught his acquired skills in Santiniketan.

From here, it spread all over India through the efforts of Kala Bhavan students. Nandalal Bose emphasized on the important of aesthetics in creating batik designs. Nandalal's daughter, Gauri Bhanja, was one of the earliest teachers of batik, following its incorporation into the syllabus of Kala Bhavan art courses. The efforts of Rabindranath's son, Rathindranath Tagore, and his daughter-in-law, Pratima Devi lay the stepping stone to the flourishing art of batik on leather in Santiniketan. Inspired by leather crafts in the European market during their trip in 1928, they began experimenting with rural designs on leather. Pratima Devi incorporated batik technique in the curriculum of the Kala Bhavan, based on the plethora of knowledge she gathered during her trips all over the world. The revival of resist-dyeing in Santiniketan is inextricably related to the rejuvenation of rural art forms on the one hand, and cottage industries on the other. In fact, developments in one sector influenced other sectors as well. The Santiniketan art schools incorporated alpana designs into batik and other textiles.

The nature of the existing literature on the origin and development of Santiniketan batik differs from that of Javanese batik. In spite of the fact that the dissemination of certain elements of Javanese batik took place from Java to India in the early twentieth century, scholars primarily emphasize that processes of resist-dyeing were known in India since ancient times. Following his visit to Java in 1927, Rabindranath Tagore, a luminary figure in Bengal, 'revived' the process of resist-dyeing in India. Resist-dyeing techniques were dying out in India due to severe competition, and after it was revived, it has been called batik in the region of Bengal, from where it later spread to other parts of India. Thus, although sources agree that the revival was inspired by Javanese batik, most Indian scholars including Shakuntala Balu (1982)[17], Nityananda Bhagat (1996)[18] and Amar Tyagi (2008)[19] believe that batik was indigenous to India. The diffusion

[17]Supra note 5 (Annexure 3)
[18]Ibid
[19]Ibid

theory has not been applied to Santiniketan, per se. However, as discussed earlier, Michael Hann clarifies that 'adventurers' and 'explorers' are agents of the diffusion process. As Tagore's wanderlust drove him to visit Java, the revival of resist-dyeing in Bengal can be referred to as a process of diffusion from the archipelago. The relevance of a study on Javanese batik and Santiniketan batik lies in the fact that the dissemination process, first from India to Java, and then from Java to Bengal, provides a holistic picture of the trajectories associated with the art of batik.

Disinguishing Santiniketan Batik from Javanese Batik:

Though Javanese batik inspired the introduction of batik in Santiniketan, the latter was very different from the former, in both technique and design elements. Instead of the canting pen, a brush was used for wax application and the colour palette was much wider than traditional Javanese batik. The marbling or cracking effect, which was considered as a technical mistake in Java, was highly appreciated in Santiniketan. Freedom of expression was the cornerstone of batik in Santiniketan, contrary to Javanese batik, which emphasized on conformity to established rules. Designs were adapted to suit local preference and included the flora and fauna that artists were familiar with, for instance, flowers such as the lotus and hibiscus, as well as fish and peacock motifs. Nandalal Bose stressed the importance of aesthetics in designing and said that nature should inspire art, but designs should not be merely copied from nature. He believed in drawing out the creative ability in people and encouraging them to make crafts such as batik, alpana, and leather goods. Inspired by leather crafts in the European market, batik was also done on leather. Thus, gradually Santiniketan crafts became a brand name by itself because of a distinct identity based on its unique 'design idiom'. An assessment of the design elements of Santiniketan batik reveals that it developed a distinct style of its own, though it was inspired by cultural influences from Java. This was largely due to the fact that the revival of the artistic tradition and cottage industries against the backdrop of the Indian Independence Movement formed the basis of the rejuvenation of resist-dyeing techniques in India. Hence, the representation of symbols and patterns that expressed nationalist sentiments of Bengal, such as the alpana, was incorporated into batik textiles. However, the discussion in the previous sections has revealed that samples of batik textiles were brought back to Bengal, and Surendranath Kar had mastered batik techniques in Java, which he taught in Santiniketan. Thus, a transmission of cultural elements from Java to Santiniketan had undoubtedly taken place. But, when Javanese influences were infused into Santiniketan batik, they were abruptly transformed in the local

socio-political situation that existed in Bengal at the time of the transmission. With time, the Santiniketan style became a tradition of Bengal, and Javanese sources of inspiration were largely forgotten. Thus, the naturalization phenomenon in Santiniketan was abrupt compared to Java, where it was more gradual. Though the technique of Batik was known in India since the ancient times, it had suffered due to the entry of mill-made cloth from Britain. Rabindranath Tagore, a multi-talented figure and a nationalist from Bengal, revived resist-dyeing in Santiniketan, inspired by his trip to Java in 1927. Tagore, the prominent Indian writer, philosopher, and composer who received the 1913 Nobel Prize in Literature, was keen to restore ancient cultural links that had connected India and Indonesia for almost a millennium. Therefore, the main objective of his visit to Indonesia was "to study Hindu influence in Javanese religion, art and music." Aware of those interests, his hosts prepared a special program that included a number of cultural events. Among them were batik presentations witnessed on several occasions by Tagore and accompanying Bengali scholars and artists, while high-quality batik textiles featured prominently among the gifts presented to them. However, Tagore's interest in Indonesian textiles went further: his group purchased additional batik fabrics and tools in the shops and markets of Surakarta and Yogyakarta. One of his companions, Surendranath Kar, took practical lessons in the batik technique. Tagore's awareness of the creative potential of batik preceded his visit to Java, likely resulting from the Western fascination with batik at the beginning of the twentieth century. In 1923 Pratima Devi, Tagore's daughter-in-law, learned the principles of batik during a visit to Paris. On returning to Santiniketan, Tagore's place of residence in Bengal, she set up a small batik workshop. Presumably, Tagore was keen to introduce the batik technique to the curriculum of the Kala Bhavana art college in Santiniketan, and his trip to Java provided the opportunity to further his knowledge of Javanese textiles and the methods of their production. The collection of the Kala Bhavana Nandan Museum at Visva-Bharati University in Santiniketan contains more than 30 Javanese batiks registered around 1930-31; almost all of them were brought from Indonesia by Tagore and his companions. Most of them are medium-quality, blue-and-brown kain sogan textiles from Yogyakarta and Surakarta. Their condition indicates intensive use: in the 1930s these fabrics were frequently borrowed from the museum's collection and used as costumes and stage decorations in Tagore's dance dramas (nrityanatya) that toured India, as well as in Javanese-style dances. The same fabrics were used as instructional materials in batik classes taught at Kala Bhavana under the guidance of Surendranath Kar. The new technique was taken up with great enthusiasm and soon found many followers. Among the most gifted students were the sisters Gouri Bhanja and Jamuna Sen, who later worked as art teachers at Kala Bhavana and contributed greatly to the development of the

characteristic style of Santiniketan batiks. Although Tagore's companions brought Javanese batik tools to Santiniketan, local practitioners decided to simplify the technique by applying the wax resist with a brush: a small one to draw the design outlines, and a large, flat one to apply the wax-and-paraffin mixture to large sections of fabric such as the central field of the sari. The use of the brush led to a more spontaneous style of surface decoration than the closely controlled drawing of Javanese batik with the wax-pen. Students at Kala Bhavana carefully analyzed the principles of Javanese batik decoration, and one assignment required them to make a batik cloth in the Javanese style. However, Indonesian motifs and principles of decoration were rarely transferred to Santiniketan batiks. The majority of these fabrics follow the aesthetic style of Kala Bhavana, focused largely on the spiritual relationship between humans and nature. Floral motifs are frequent, as well as small animals, birds, and fish presented in harmonious, well-balanced compositions.

After the rejuvenation of the technique in India, it came to be known as 'batik'. Thus, Tagore and his associates, who accompanied him to Java, were agents of cultural diffusion from Java to India. This trajectory has been traced beginning with Tagore's trip to Java, the socio-political situation of Bengal when cultural elements from Java reached Santiniketan, as well as the people and institutions that played a crucial role in the process of revival. The design elements of Santiniketan have also been analysed, which reveal that Javanese influence on Santiniketan batik underwent an abrupt transformation in terms of both technique and design. This was because the purpose for the revival of resist dyeing in India was to revive and preserve traditional Indian art and cottage industries. Thus, symbols and patterns that reflected nationalist sentiments in Bengal were depicted on Santiniketan batik, and these designs gradually evolved into a distinct style which came to be known as 'traditional' Santiniketan batik. Thus, batik naturalized in the context of Bengali culture and politics, and the source of inspiration became largely forgotten. The current developments in the Santiniketan batik industry have also been also been related, and these clarify that the process of transmission of foreign elements from Southeast Asia is providing impetus to the batik industry in Bengal to this date, the source in the present being Malaysia.[20]

Almost a century since its introduction to Santiniketan, the Javanese technique has received a new identity and become a distinctive feature of Bengali arts and crafts. In addition to the production of exclusive textiles such as silk saris by a group of Kala Bhavana graduates, a

[20] Supra note 5 (Annexure 3)

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significant cottage industry has developed to provide employment to local women, especially from rural areas and disadvantaged families. Graduates of Kala Bhavana have also been instrumental in promoting the batik technique in other parts of India and abroad, for example in Burma. Today Bengali batik remains the most significant legacy of Tagore's visit to Java, a tangible outcome of his efforts to revive cultural dialogue between India and Indonesia.[21]

Method of Production:

Batik work on Fabric (Silk or Cotton):

The process of batik art consists of three key steps - applying the wax, dyeing and removing the wax. The traditional methods of applying molten wax to the fabric is done using pen/ pencil, fitted with a bowl for holding the wax. The artisans draw patterns on the fabric with the pen / pencil, which applies the molten wax along the designs. This is the mist intricate methods of applying wax and can create the most exotic of designs. It also allows the artist complete freedom in creating the designs. Other methods of applying wax include the use of wooden blocks and screen printing.

The waxed fabric is them dipped in colored dye. The patterns covered in wax resist the dye and retain their original color, while the remaining fabric gets dyed. The longer it is soaked in the dye – bath, the darker the color. Fine cracks develop on the surface of the wax which allows small amounts of the dye to seep in. These results in the characteristic cracked – looked associated with batik patterns. The fabric is then dried, and the next set of patterns. The fabric is then dried, and the next set of patterns is waxed on to it. It is again dipped in the next color and the process is repeated multiple times to create elaborate motifs with a verity of colors.

The fabric is de –waxed in the final stage, by boiling it in water to melt and remove the wax. It is then washed in soap and water to remove the final traces of wax.

Tools required:

Raw Materials: Fabric

Machine/Tools/Equipment: Sewing machine, Scissors, Paraffin/Beewax/Recycled, Napthol colour/Remazol dye, Sodium Nitrate, Nitric Acid.

[21] Batik of Java: Global Inspiration Maria Wronska-Friend, University of Nebraska – Lincoln,Textile society of america,2018 : (Annexure 4)

Production process for Hand Batik cloth/than/sarees

Step 1:Cotton cloth/raw silk than(principle raw materials)

Step 2: Design on cloth using tracing paper/pencil

Step 3: Apply bee wax on design cloth

Step 4: Touching multi colour on design cloth

Step5: Using naphthol on colour wax mixed cloth for lasting colour

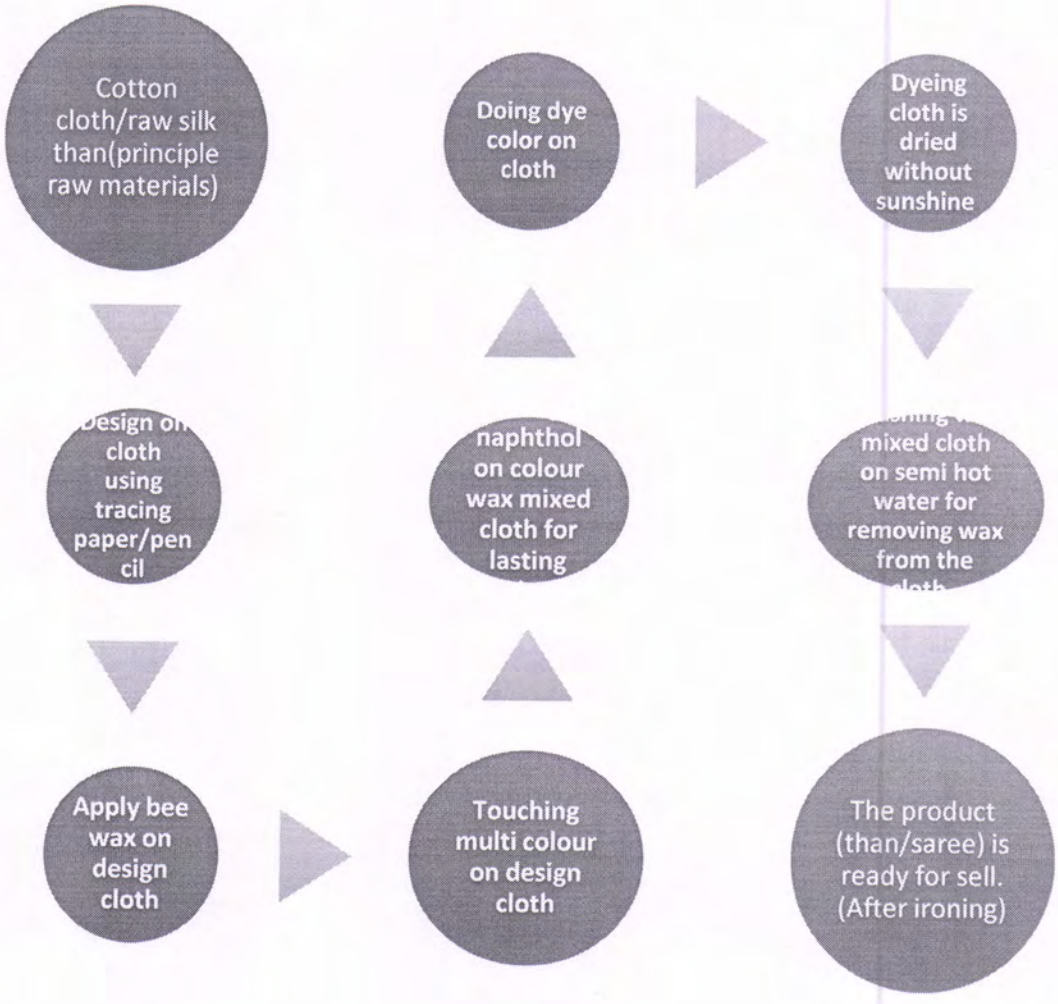
Step 6: Doing dye color on cloth

Step 7: Dyeing cloth is dried without sunshine

Step 8: Washing wax mixed cloth on semi hot water for removing wax from the cloth.

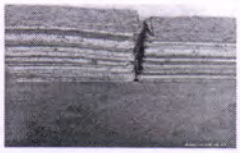
Step 9: The product (than/saree) is ready for sell. (After ironing)

Production Steps in Flow Chart:


Cotton cloth/raw silk than(principle raw materials)
Doing dye color on cloth
Dyeing cloth is dried without sunshine
cloth using tracing paper/pen cil
naphthol on colour wax mixed cloth for lasting
mixed cloth on semi hot water for removing wax from the
Apply bee wax on design cloth
Touching multi colour on design cloth
The product (than/saree) is ready for sell. (After ironing)

Pictorial depiction of preparation process

Washing wax mixed cloth on semi hot water for removing wax from the cloth.



The product (than/saree) is ready for sell. (After ironing)

Design on cloth using tracing paper and pencil

Applying beeswax on cloth

Dyeing the cloth using napthol based colour for a lasting effect.

Picture Courtesy: Santiniketan Handicrafts and Textiles Chamber of Commerce & Industry

Batik Work on Leather goods:

Raw Materials Vegetable tanned sheep and goat skins known as E.I.Tanned leathers are the main raw materials ofthese products, these are often pretreated. Other raw materials for the Santinikatan Leather goods are 1. Paper boards of different thickness 2. Lining Cloth of different types like cotton, velvet, silk etc. 3. Rubber Foam Interlining 4. Natural Dyes and Spirit (as medium for the dye) 5. Rubber Solution and PU adhesive 6. Accessories like D-ring, Press Button , Zipper , Lock, Magnetic Button, etc and 7. Grinders like thread etc.

Production Process:

Tanned leathers arranged in role form enclosing 3 or 4 skins heavily covered with Magnesium Sulphate commonly called Epsom salt to prevent oxidization. At first the skins are washed well and soaked in wooden vat or pit. The leathers are then stretched to make them flat and dried. The leathers are then marked with cutting patterns of the desired products and cut with scissors. The batik dyed products are not block printed. They are applied with a solution of Gum Arabic on the portions that are not to be painted and using spirit based natural dyes applied with mouth spray. Thereafter, they are sprayed with spirit based natural dyes of the desired color. The process is repeated till the desired color design is achieved. The lighter shade colors are applied before the darker shade. The dyed leather components are then glazed manually with a piece of smooth stone or by a glazing machine. The dyed components are than skived by hand or with skiving machines. Rubber foam interlining, paper board and cloth lining are attached to the leather components by suitable adhesive. Accessories like button, zip, D- ing, Press Button, Zipper, Lock, Magnetic Button etc, if required, are attached to the components. The components are then joined. By stitching machine in case of stitched leather products, like clutch bug, shopping bag, or by pasting with suitable adhesive in case of pasted products, like piggy bank, ornament box etc. The products are then finished.

Steps of Production:

Step 1: Selection of goat/.T.C./Santiniketan leather

Step 2: Cutting of leather piece from the sheet as per pattern/proforma

Step 3: Design on leather upper using blue ink/removal pencil

Step 4: Apply babla gum (extract from babla tree) leather upper (pes) with brush

Step 5: Drying leather with low sun shin/natural way

Step 6: Touching multi colour on design upper leather

Step 7: Washed with normal water

Step 8: Drying the leather upper in a natural way

Step 9: Polishing of the leather upper and ready for final fitting.

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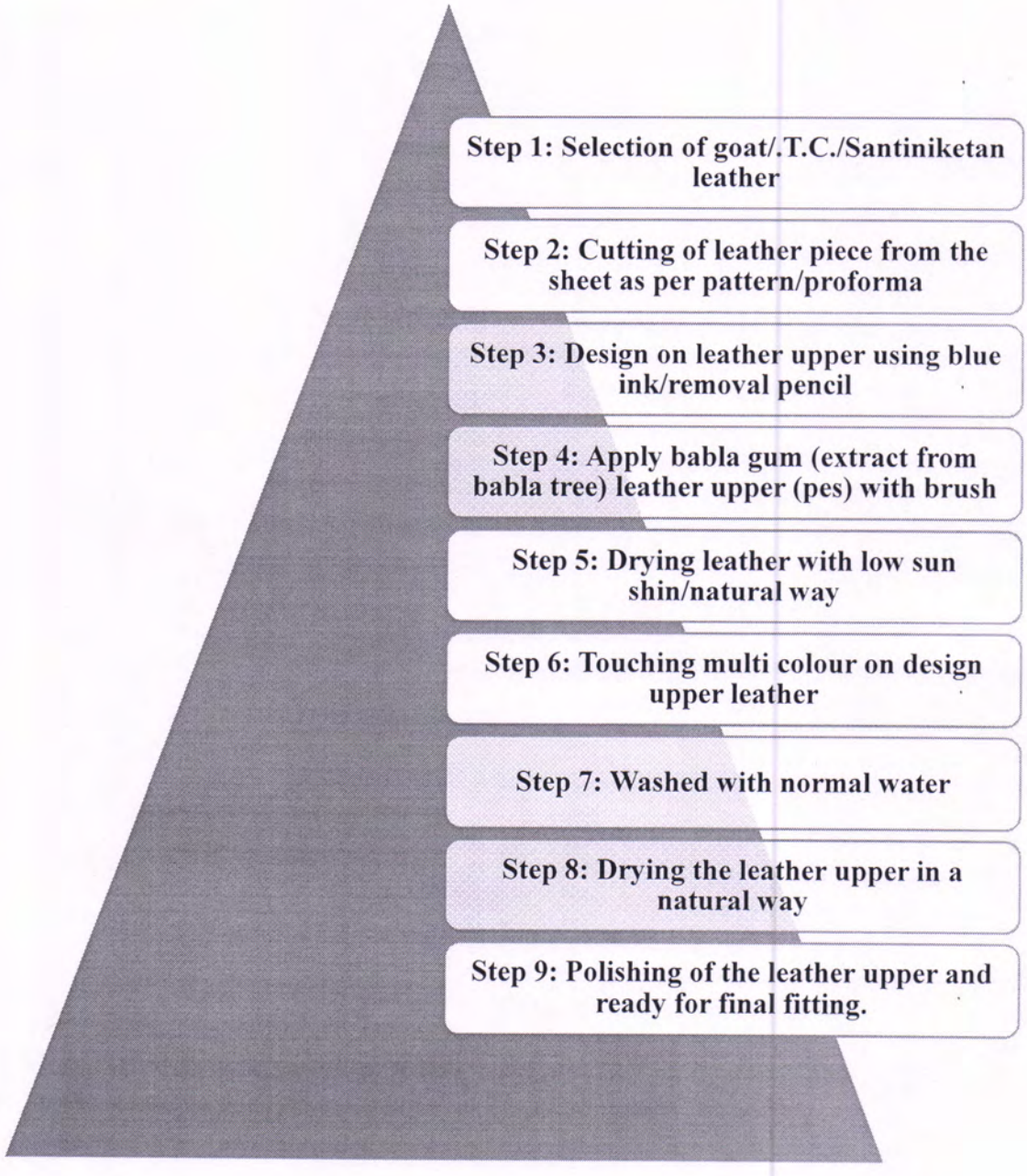
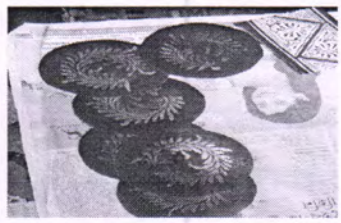
Production Steps in Flow Chart:

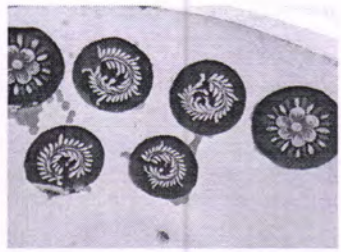

Step 1: Selection of goat/.T.C./Santiniketan leather
Step 2: Cutting of leather piece from the sheet as per pattern/proforma
Step 3: Design on leather upper using blue ink/removal pencil
Step 4: Apply babla gum (extract from babla tree) leather upper (pes) with brush
Step 5: Drying leather with low sun shin/natural way
Step 6: Touching multi colour on design upper leather
Step 7: Washed with normal water
Step 8: Drying the leather upper in a natural way
Step 9: Polishing of the leather upper and ready for final fitting.

Pictorial depiction of preparation process:

Cutting of leather piece and design on leather upper using removal pencil

Applying of babla gum on leather upper





Polishing and drying of leather

Picture Courtesy: Santiniketan Handicrafts and Textiles Chamber of Commerce & Industry

Uniqueness:

The study of batik was thus introduced at the Visva Bharati University in Santiniketan. The technique evolved in the hands of the artists and craftsmen at the university and surrounding areas and from there it gradually spread across India. Further experimentation continues today, with the use of vegetable colors as natural dyes to reduced costs and create environment friendly methods of productions. In addition to cotton and silk fabrics, Batik work is also done on leather goods. The poet's son Rathindranath Tagore and his wife Protima Devi and other local craft persons started a craft wins of Visva Bharati research & experimentation, innovation in design,

materials and techniques were developed through assimilation of design ideas from nature and different crafts from India and abroad for the first time in Indian history, traditional cast barrier in practicing a craft area was removed for ever. Training & practice in craft started on an institutional basis. Energetic unemployed youth (both men & women) come forward learn the craft & turned out functional products with artistic sensibility for the local, national & international markets as well. As a result of art movement, a distinctive art deco style of santiniketan evolved in titrating Indian taste, creatively & traditional techniques are modern method of the west. The products become famous for unique application of hand batik. These products comes an important source of revenue for the locals as well as for the region's and state's cottage industry.

Though Javanese batik inspired the introduction of batik in Santiniketan, the latter was very different from the former, in both technique and design elements. Instead of the canting pen, a brush was used for wax application and the colour palette was much wider than traditional Javanese batik. The marbling or cracking effect, which was considered as a technical mistake in Java, was highly appreciated in Santiniketan. Freedom of expression was the cornerstone of batik in Santiniketan, contrary to Javanese batik, which emphasized on conformity to established rules. Designs were adapted to suit local preference and included the flora and fauna that artists were familiar with, for instance, flowers such as the lotus and hibiscus, as well as fish and peacock motifs. Nandalal Bose stressed the importance of aesthetics in designing and said that nature should inspire art, but designs should not be merely copied from nature. He believed in drawing out the creative ability in people and encouraging them to make crafts such as batik, alpana, and leather goods. Inspired by leather crafts in the European market, batik was also done on leather. Thus, gradually Santiniketan crafts became a brand name by itself because of a distinct identity based on its unique 'design idiom.

A diverse range of leather goods such as handbags, purses (Figure 10), wallets, folders, coin boxes, wrist watch straps and jewellery boxes are also manufactured. Santiniketan Leather Goods is a unique handcrafted product because of its exclusivity known throughout the world. It can be distinguished from other leather goods with the following characteristics:

- The Santiniketan Leather Goods are shinning, glossy and smooth dyed colourful products. There is no particular size of any type of Santiniketan Leather Goods products.
- The Santiniketan Leather Goods products have unique property of retaining embossed imprint permanently and the grain surface glossy if rubbed with smooth surface like glass or cotton pad.

- They are made of vegetable tanned leather which gives an exclusive appearance.
- The products are given traditional motifs and colors which make such products unique.

It is believed that the uniqueness of Santiniketan leather goods and its exclusivity in expression and style axe due to more than one reason. The uniqueness of the product which is originated in Bolpur, Santiniketan and Sriniketan is due to the local skilled artisans and manufacturers who have been in the trade for nearly eight decades. Some are of the opinion that this unique quality of leather goods has its relationship with the natural geographical origin so far as the warm and dry climate and particular water composition are concemed. Bolpur, Santiniketan and Sriniketan are well known as the places of 'Laal Maati' which has its uniqueness. Perhaps all these are responsible for the special quality and exclusivity of leather goods manufactured in this territory or region of West Bengal.

An assessment of the design elements of Santiniketan batik reveals that it developed a distinct style of its own, though it was inspired by cultural influences from Java. This was largely due to the fact that the revival of the artistic tradition and cottage industries against the backdrop of the Indian Independence Movement formed the basis of the rejuvenation of resist-dyeing techniques in India. Hence, the representation of symbols and patterns that expressed nationalist sentiments of Bengal, such as the alpana, was incorporated into batik textiles. However, the discussion in the previous sections has revealed that samples of batik textiles were brought back to Bengal, and Surendranath Kar had mastered batik techniques in Java, which he taught in Santiniketan. Thus, a transmission of cultural elements from Java to Santiniketan had undoubtedly taken place. But, when Javanese influences were infused into Santiniketan batik, they were abruptly transformed in the local socio-political situation that existed in Bengal at the time of the transmission. With time, the Santiniketan style became a tradition of Bengal, and Javanese sources of inspiration were largely forgotten. Thus, the naturalization phenomenon in Santiniketan was abrupt compared to Java, where it was more gradual. A look at the current situation of the batik industry in Bengal shows that Santiniketan batik products have diversified since its inception in the early twentieth century. Garments include men and women's tops, scarves, sarees, shawls, handkerchief, table cloths, and wall hangings.

- **Inspection Body:**

1. Bolpor Sub-Divisional Officer.
2. Bolpor Block Development Officer.
3. GMDIC, Birbhum from MSME, Govt. of West Bengal.
4. District Officer, West Bengal Khadi and Village Industries Board, Birbhum.
5. Representation of 3 personal from Santiniketan Handicrafts and Textiles Chamber of Commerce & Industry.
6. Representative members from National GI Drive Mission, details below:

a. Dr. Pinaki Ghosh, DPIIT IPR Chair, WBNUJS & Chairperson, National GI Drive Mission.

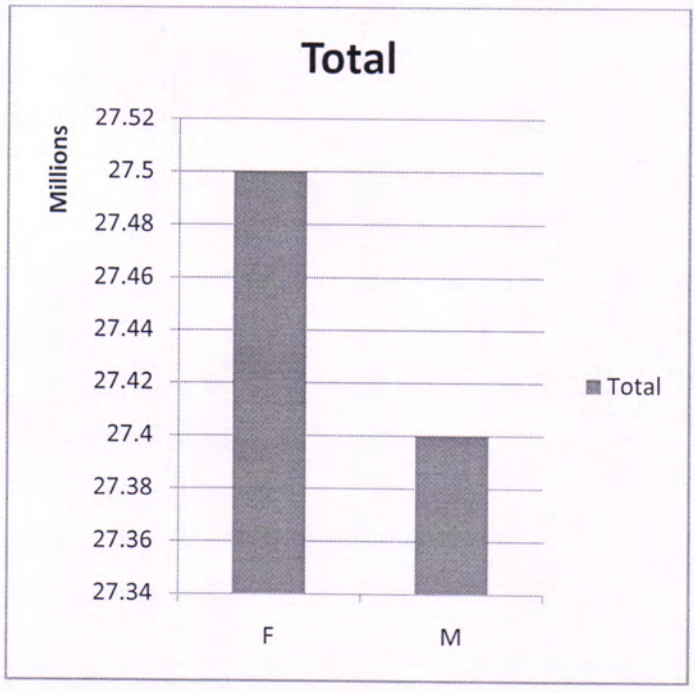
b. Dr. Jayanta Ghosh, CRSGPP, WBNUJS & Secretary, National GI Drive Mission.

c. Mr. Partha Sarathi Chakraborty, Assistant Secretary, National GI Drive Mission.

- **Other:**

Socio-economic profile:

The cluster mostly consists of micro house hold artisan units and products are sold in India and abroad. The cluster actors are mostly artisans and do not have the infrastructure and production capacity to serve the export market. There are about 31 villages under 10 Mouzas. The village with a massive amount of involvement and highest amount of contribution is Surul located in areas of Sriniketan, followed by Bolpur which stands to be the second highest in the amount of contribution in terms of annual turnover in the art of Batik production. Further, from the survey it has been seen that the major contributors to batik production in terms of annual turnover, are mostly female artisans.



SEX	Sum of ANNUAL TURNOVER (Rs.)
F	27500000
M	27400000
Grand Total	**54900000**

Total Annual Turnover by Male and Female Artisans respectively

Row Labels	Sum of ANNUAL TURNOVER (Rs.)
Leather & Textile Batik	300000
Leather Batik	30600000
Textile Batik	24000000
Grand Total	**54900000**

Annual Turnover from Textile and Leather batik separately

Sum of ANNUAL TURNOVER (Rs.)	Column Labels	
Mouza	F	Grand Total
BALLAVPUR	1100000	1100000
BANDHGORA	1000000	1000000
BOLPUR	9300000	9300000
GAYESHPUR	500000	500000
KASBA	900000	900000
MAHULARA	500000	500000
SAHAJAPUR	400000	400000
SIYAN	1000000	1000000
SURUL	12500000	12500000
TATARPUR	300000	300000
Grand Total	**27500000**	**27500000**

Area-wise annual turnover contributed by Female Artisans

Sum of ANNUAL TURNOVER (Rs.)	Column Labels	
Mouza	M	Grand Total
AHAMMEDPUR	500000	500000
BALLAVPUR	400000	400000
BANDHGORA	1400000	1400000
BOLPUR	7200000	7200000
MAHULARA	1500000	1500000
RUPPUR	600000	600000
SAHAJAPUR	300000	300000
SHYAMBATI	1500000	1500000
SIYAN	300000	300000
SURUL	13700000	13700000
Grand Total	**27400000**	**27400000**

Area-wise annual turnover contributed by Male Artisans

Mouza	F	M	Grand Total
AHAMMEDPUR		500000	500000
BALLAVPUR	1100000	400000	1500000
BANDHGORA	1000000	1400000	2400000
BOLPUR	9300000	7200000	16500000
GAYESHPUR	500000		500000
KASBA	900000		900000
MAHULARA	500000	1500000	2000000
RUPPUR		600000	600000
SAHAJAPUR	400000	300000	700000
SHYAMBATI		1500000	1500000
SIYAN	1000000	300000	1300000
SURUL	12500000	13700000	26200000
TATARPUR	300000		300000
Grand Total	**27500000**	**27400000**	**54900000**

Mouza-wise annual turnover contributed by Artisans (Male and Female)

N.B: All the income statement of Artisans provided by the Shantiniketan Batik association.

Santiniketan Handicrafts and Textiles Chamber of Commerce & Industry:

This society organises training sessions for learn the artwork of batik for locals. The trainings are conducted carefully by the experienced trainees. They undergo training through ordinary Machines. After that when they become netting to work for themselves. Society arranged for loan from the local banks. With the help of the loan they personally made some goods purchasing raw materials from the local market. In local shops also made arrangements to sale their products. Primarily the monthly income of these women of was Rs. 500.00(Rupees Five hundred) only. And after taking training their income become Rs. 4000.00 (Rupees Four thousand) only per month.

At present the number of well-trained artisans is 104 (One hundred and four). Society wants to extend further training to them using here developed machines and lead them to larger business bringing them under a single umbrella. As for example sewing to be done in electric machines and super class designs are recessing matching with the modern demand of the market. Qualitative Packaging, so that Society can sale their products in shopping malls and own outlets.

The cluster products are known as Santiniketan Hand Batik and Badhani work and Handicrafts Cluster, which have beautiful coloured graphic and traditional designs. This batik prints have unique artistic style with traditional touch ,it exhibits a fusion of traditional and folk art. The cluster products range include:

A) cotton, tasar & silk sarees, top, blouse, churidar, Panjabi, salwar, Bedsheet etc.

B) fashion products like different kinds of ladies & gents bags,wall hanging etc.

C) pasted item like ornaments box, pencil box, photo frame etc.

Along with the Statement of Case in Class 18, 24, 25 in respect of Shantiniketan Batik not included in other classes and other related goods in the name(s) of **Santiniketan Hanicrafts and Textiles Chamber of Commerce & Industry** Whose Address: PO- Shantiniketan, PS- Shantiniketan, Dist: Birbhum, West Bengal- 731236 and Who claims to represent the interest of the producers of the saidgoods to which the geographical indication relates and which is in continuous use since in respect of the said goods.

2. The Application shall include such other particulars called for in rule 32(1) in the Statement of Case.

   Enclosed

3. All communications relating to this application may be sent to the following address

   Dr. Jayanta Ghosh

   room no 22, 12 LB block, Salt Lake, Dr Ambedkar Bhavan, West Bengal National University of Juridical Sciences, India – 700106, Email: jayanta.crsgpp@nujs.edu

4. In the case of an application from a convention country the following additional particulars shall also be furnished.

   (a) Designation of the country of origin of the Geographical Indication.

   Not Applicable

   (b) Evidence as to the existing protection of the Geographical Indication in its country of origin, such as the title and the date of the relevant legislative or administrative provisions, the judicial decisions or the date and number of the registration and copies of such documentation.

   Not Applicable

SIGNATURE

Dr. JAYANTA GHOSH

NAME OF THE SIGNATORY

सत्यमेव जयते

Geographical indications Registry

Intellectual Property Building,
G.S.T. Road, Guindy, Chennai - 600 032
Phone: 044-22502091 & 92 Fax : 044-22502090
E-mail: gir-ipo@nic.in

INTELLECTUAL PROPERTY INDIA

Receipt

CBR NO :5255

Date : 11/04/2022

Generated by :RATHIMEENA

TO

DR. JAYANTA GHOSH,
ROOM NO. 22, 12 LB BLOCK, DR AMBEDKAR BHAWAN, WEST BENGAL NATIONAL UNIVERSITY OF JURIDICAL SCIENCES,
SALT LAKE,
WEST BENGAL,
700 106,
INDIA

C B R Details :

Application No	Form No	Class	No of Class	Name of GI	Goods Type	Amount Calculated
865	GI-1C	24,25,18	3	Shantiniketan Batik	Textiles	15000

Payment Details :

Payment Mode	Cheque/DD/PostalNO	Bank Name	Cheque/DD/Postal Date	Amount Calculated	Amount Paid
DD	333450	United Bank Of India	05/04/2022	15000	15000

Total Calculated Amount in words : Rupees Fifteen Thousand only
Total Received Amount in words : Rupees Fifteen Thousand only

****** This is electronically generated receipt,hence no signature required ******

यूनियन बैंक Union Bank of India

क्रम सं. Sr. No. 46333450

NDD906638

05-04-2022

KOLKATA - NUJS CAMPUS

मांगने पर अदा करें ON DEMAND PAY

****** Not Over INR. 15,000.00 ******

को या उनके आदेश पर OR ORDER

REGISTRAR OF GEOGRAPHICAL INDICATIONS

रुपये RUPEES

Fifteen Thousand only

प्राप्त मूल्य के लिए FOR VALUE RECEIVED ₹ *******15,000.00

कृते यूनियन बैंक ऑफ इंडिया For Union Bank of India

BC. No. 46333450

प्रति यूनियन बैंक To Union Bank

Purchaser: JAYANTA GHOSH

CHENNAI-SERVICE BRANCH

PAYABLE AT PAR AT ALL OUR BRANCHES IN INDIA

Key:RJK979550

EM/PD/AJ

प्राधिकृत हस्ताक्षरकर्ता Authorised Signatories

Please sign above

VALID FOR THREE MONTHS FROM THE DATE OF ISSUE

भुगतान की तारीख से तीन माह के लिए वैध

⑈333450⑈ 000026000⑆ 000046⑈ 16